

AMERICA MOST EXTRAVAGANT.

MONEY SPENT IN A WAY THAT AMAZES FOREIGNERS.

Four Millions a Year for Military Feathers—\$25,000,000 for Winter Trips in California—Huge Sums for Celebrations—New York First in Extravagance.

Having more money than any other nation, Americans proceed to squander it in a way that makes foreigners dizzy. Their extravagance takes innumerable forms.

During the racing season they bet a million dollars every day—and lose most of it. American women spend about \$400,000 a year for feathers to wear on their hats, and small boys get an early start as spendthrifts by squandering \$1,000,000 a month for peanuts and popcorn.

The people of Chicago spend \$100,000 every week in going to their theatres, and they spend more than that sum last fall on the series of championship ball games. A New York firm reports the sale of \$250,000 worth of rugs for one man's house, a Philadelphia jeweller sold a \$100,000 ruby to complete one woman's collection of jewels, and now comes a New Yorker who spends \$250,000 a year for a private residence.

The annual expenditure in this country for little things like golf sticks and balls is \$2,000,000, and golf is a new game here. When it comes to speculation Americans are the easiest of easy marks. During the last twelve months the great rich quick elevator in the United States has invested enough money in wildcat mining schemes to pay off the Government debt.

The Atlantic liners have suites of rooms which cost \$2,000 a voyage in the summer, and these apartments never lack for occupants. Americans are exceptionally extravagant in their travels. In Cairo, Egypt, the manager of the largest hotel reports that 70 per cent. of his guests are Americans. Fully \$5,000,000 Americans go to Paris every year.

The keepers of the great shops and resorts of the French metropolis would think that the Americans who come to their resorts are the Yankee spenders should stop falling on their counters. Uncle Sam's tourists are so generous in their expenditures that in most parts of the world the natives ask them just as much again as they do to travel in their own country. The great sellers of curios in the venders in the East find that a Yankee will readily pay a half dollar for an article that a Britisher will hesitate to purchase for a shilling.

And Americans squander untold millions on travel in their own country. It is estimated that the tourists spend \$25,000,000 in southern California every winter. The number of people who visit Niagara Falls during an ordinary year is between 700,000 and 800,000, and in years when many excursions are run from distances the number of visitors exceeds a million.

The amount of money spent here by the tourists is incalculable. They spend all the way from \$2 to \$2,000 apiece. The last estimate may seem high, but when people come with their relatives and servants and take whole suites, or several suites of rooms in the big hotels, and make large purchases of bric-a-brac, furs and curios they do not last in the country.

The Yellowstone National Park, with its natural wonders and beauties of nature, attracts upward of 20,000 visitors a year. The Yosemite Valley, in California, and the Alleghenies, Railroad fare to and from this park to such a distance means almost as much expense as a trip to Europe. The Yosemite Valley, in California, is visited by 5,000 sightseers yearly, nearly all of whom come from great distances.

The volume of travel to Colorado has increased so rapidly during the last few years that although carpenters have been busy throughout the winter building new hotels, each summer the accommodations of the State are taxed to the utmost. During the last year some sixty thousand were told in Denver.

Thousands of travellers go down the St. Lawrence every summer and thousands more flock to Florida in the winter. All the money that is spent in the country as one of the great national show places is now attracting 10,000 visitors every year.

American are enthusiasts for exhibitions, expositions and conventions. At the St. Louis exposition one morning a group of newspaper men and officials were talking about the money that had been spent in this country on exhibitions. A reporter asked an exposition official if it would be possible to estimate the sum and compare it with the money that had been spent in the country on other things.

"Just say that if all the money that has been thrown away on exhibitions in the United States was collected together and put in a heap it would make a pile so high that you couldn't fly a balloon over it."

There were 15,700,000 paid admissions to the St. Louis exposition, and the visitors to the fair spent over \$60,000,000 in the city while the big show was in progress. A good illustration of the American fondness for going somewhere was afforded when the annual reunion of the United Confederate Veterans was held at Dallas, Tex. At this time the census credited Dallas with a population of 46,000 people, and the railroads sold 119,000 tickets to the reunion.

Therefore the hospitality of Dallas was taxed with the remarkable responsibility of entertaining nearly three times as many people as it had population. But Southern hospitality was not lacking, and every visitor was ready to throw up his hat for Dallas.

The homecoming week is a new departure in celebration and it is a good story in connection with its origin. Miss Louise Lee Harkin, a former Kentucky girl living in Denver, listened to a band playing "My Kentucky Home" one night, and she got the blues. She wrote a letter to the next morning suggesting that Kentucky's wandering sons and daughters be invited to return to a homecoming week.

The suggestion was adopted, and it cost \$5,000 ex-Kentuckians not less than \$100,000 because a blue grass girl in far off Colorado had written to a Kentucky boy. A Kentuckian thought it well worth the money. One of the best established and most popular annual festivals in the country is the Mardi Gras at New Orleans. The Southern city does itself proud in providing entertainment for its visitors on these occasions. Four processions, Monks, Frolics, Pex and Comus, cost \$25,000 each. A ball is given in connection with each of these processions, the expense of which amounts to \$50,000. Other entertainments, illuminations, decorations, rich and rare costumes, etc., run the expense up to \$250,000 for one week's festivities.

New Orleans people figure that every visitor who comes to town during the carnival spends \$30 and that the big show is a paying proposition for all parties and persons. The city of New Orleans is equally as famous as the Mardi Gras at New Orleans. The Mardi Gras at St. Louis, the Priests at Kansas City, Ark. at St. Louis, the fall musical festival at Cincinnati.

New Yorkers are the most extravagant of Americans, and New York is the wealthiest city on this continent. New Yorkers know how much the average New Yorker lives up to it, and often beyond it.

Manhattan has so many pagodas in the air that no matter how much of a spender you make there is always some thing ready to go you one better. In speaking of the people of New York, one remarked to the late Col. Waring: "They devote themselves to pleasure regardless of expense," and he replied: "Oh, no, they don't. They devote themselves to expense regardless of pleasure."

A New Yorker's income may increase from \$5,000 to \$100,000 a year, but he spends the same sum as readily as the other.

When the Westerner strikes Broadway and comes in contact with the city life, he finds that around there it makes the little show run right on and does not stop.

THE RUSSEAN ACTRESS, THOUGH RESTLESS AND BETRAYED BY HER ACCENT, ILLUMINATES THE PLAY AND LIVES MANY MOMENTS OF IT WITH HIGH INTELLIGENCE—DODSON MITCHELL

PERSONALITY AND GENIUS IN BROKEN ENGLISH.

Mme. Alla Nazimova's assumption of the Princess, yesterday afternoon at the Princess, must have convinced the most rigorously critical that she is an actress of a very high order, and potentially of the highest. It was unmarred by any such fundamental misconception as vitiated the play for those who fail to be satisfied merely with the power of personality, the charm of the exotic in manner. In intention it was always the Nora of Ibsen; and in spite of very considerable shortcomings it invested the part with a keenness of intuition, a subtlety of divination and a sheer emotional power that made it live as it has not lived before on the local stage in the memory of a decade.

The shortcomings were probably due to Mme. Nazimova's lack of command of our vernacular. Whole syllables were lost; and what proved even more distressing—the accent of entire phrases, even sentences, was radically misplaced. Where the speech was most rapid and accompanied by spirited action, and notably in the famous scene of the tarantella, not one word was distinguishable beyond the front row.

It was to be said that Mme. Nazimova lacked repose. This was a *Nora* whose elms were never quiet, whose toes tapped the carpet, and who had a mania for preening herself with a pocket handglass. When *Torvald* remarked that she looked very tired it was quite impossible to believe it, she was so incessantly on the go. Words were reiterated, in the manner of bad actors, as "the letter, the letter." In action, as in speech, the performance lacked the effect of easy and simple reality. But also, though in part attributable perhaps to the unrestrained and emphatic temperament of the Slav, was chiefly the result of a nervous malaise with our language.

The important fact was that Mme. Nazimova made *Nora* live before us emotionally. In the clear, salient color of life. Birdlike at first in her charm, and with the caressing affection of the primitive and gracious female animal, she became, as the dawn of intelligent womanhood, conscious, nervous, frightened and exaggerated, and the more poignant; and then, at the call of a high resolve, she was heroically simple, courageous, uncompromising. The mouth that had wreathed with a tender and ravishing charm to the impulse of unthinking wifehood became heroically firm and set; the black eyes that danced with the happy thought of childhood, the eyes that fixed themselves unflinchingly in opposition to an ineluctable fate, while the lids opened with terror until you could see the staring white of the cornea about the black fire of the iris.

Two passages especially stood out from previous interpretations of the part as if in a gleam of lightning. On learning of the matter of the forged her husband's signature, she stood up in a rage, and then, when the danger was past, had approached her again with the old caresses. "In that moment," cries *Nora*, "it burst upon me that I had been living here these eight years with a strange man, and had borne him three children." The actress's whole body quivered with the sense of a soul condemned-of all that stands with true women for dishonor. Confronting him at first with hatred, she ended by quivering and collapsing within herself in the rage of shame. It was an outburst that fired the heart and illumined the understanding, an outburst of which only historic genius could have been capable.

The moment of calm succeeded, but all the more tense and tragic. *Torvald*, subdued by fear for his own happiness, pleaded for a reconciliation for at least an attempt to "try." "Then," *Nora* said, "the miracle of miracles would have to happen. For a moment her brain pictures the thought of communion between us shall be a marriage. As she spoke these words, Mme. Nazimova's countenance was suffused with a vision beautiful, transporting. Her face was the face of a prophet, of a saint transfigured. Then the world of reality assailed her. The seer of visions vanished, and in its place was the part as it is played by the actress, austere, heroic, "Good-by," she said quite simply; and for the first time motive of that abandonment of husband and children was made plausible. The effect of this last act was greatly enhanced by Dodson Mitchell's performance of *Torvald*. As Ibsen drew the part it has the blackness of egotism and fatuity which in feministic America the male sex is impelled to stigmatize as outlandishly Norwegian at best, and at the worst mere caricature. It is justified in so doing. Mr. Mitchell spared no essential trait. But he infused the character with individuality and a human amounting to plausibility. His embodiment of wife-nourished amorism was as unobjectionable on the score of taste as it was frank, and with finely comic, transcendently dramatic.

The rest of the cast was mediocre, though still a life above the performance of the same company in *Hedda*. The *Krogstad* of John Findlay was adequately sincere, adequately human. The *Dr. Rank* of Theodore Friebe was merely pallid and unconvincing. *Mlle. Sten*, as *Alma*, as *Mrs. Lind* Miss Blanche Stoddard was sympathetic in face and figure, but she dressed the part as if she were a queen. Her play, and her delivery, lifted her eye to the gods of the gallery like an anemic mater dolorosa.

NEWS OF PLAYS AND PLAYERS.

Charles T. K. Miller, who has been the manager of Weber's Theatre, has resigned, and Gus Lane succeeds him. Mr. Miller, it was said last night, has left to take charge of the affairs of another theatrical firm.

A new comedy by Blumenthal & Kadelburg, authors of "At the White Horse Tavern," will be given to-night for the first time in New York at the Irving Place Theatre. The play is called "Der blinde Passagier." Will Thaller takes the leading part.

The Treasures' Club of America, an organization of the treasures of the New York theatres, will have its annual entertainment at Wallack's Theatre February 10. This performance is given for the charity fund of the organization.

The hospital committee of St. George's Episcopal Church, in Stuyvesant Square, composed of many of the foremost society women of the city, has arranged for a performance of Mme. Alla Nazimova in "A Doll's House" Thursday evening next, as a benefit for the Hospital for Ruptured and Crippled. On this occasion the Russian actress will appear at the Majestic Theatre.

Washington Society Notes. WASHINGTON, Jan. 14.—To-day the Russian celebrated the New Year, and in honor the Russian Ambassadors entertained members of the staff and their families at dinner in the embassy. Just a week ago today they celebrated their Christmas in the same fashion.

Capt. and Mrs. Richardson Clover entertained at dinner this evening. Mrs. Lucy Margaret Roosevelt, who was a guest in the White House last week for the diplomatic dinner and the dinner and musicale on Friday evening, returned to New York to-day. Miss Edith, daughter of Ambassador and Mrs. Reid, who has been the guest of Representative and Mrs. Longworth for some days, also returned to New York this morning.

San Francisco, Jan. 14.—The Merchants Exchange has received a message saying that the Pacific Mail steamship *Barcoata* is aground at Corinto, Nicaragua. A part of the cargo is being sent off and it is expected that the vessel will be floated as the next high tide.

Two Employees Charged With Being in Cabaret With Contractors. United States Marshal James Proctor visited the navy yard in Brooklyn yesterday afternoon and arrested George W. Lederle and John West on warrants issued by United States Commissioner Shieles upon information furnished by Agent Macdonald of the Secret Service.

Lederle and West have been employed for some years in the general storekeeper's department, Lederle as receiving clerk and West as chief coffee roaster. Some time ago the authorities became convinced that all was not right in the department and an investigation was started. The storekeeper's department receives three-quarters of the supplies furnished to the entire navy. After a careful investigation it became apparent to the Secret Service agents that some one was being bribed in order to get certain lines of goods into the navy.

The affidavit on which the warrant for Lederle's arrest was granted sets forth that on or about October 2, 1905, Lederle went to 2 North William street, Manhattan, and obtained from the Gotham Company a check for \$100 "with intent to have his check cashed in a certain street and matter which might thereafter be pending before him in his official capacity and in his said place of trust and profit in the navy."

It is also set forth that in his official capacity Lederle passed upon four times furnished by the Gotham Company to the United States Navy for shipment to the navy yard in Brooklyn under contract with the Government. It is charged against West that he had an agreement with Lederle to cash the check for which he was to get 80 cents on every hundred coffee tins he passed on the contract. The Gotham Company had with it the Government.

Lederle and West declined to discuss their arrest. They were taken to the Federal Building on Washington street and arraigned before United States Commissioner Morie. Under advice of counsel they declined to enter any plea and also declined to make any statement. Commissioner Morie then held them for examination to-morrow morning in \$2,500 bail each.

ARRESTS IN THE NAVY YARD.

WHICH TEACHES US THAT TEARS ARE A USEFUL ASSET.

"Marce Covington" a Little Vanderville Play Produced at Keith & Proctor's Fifth Avenue—Sad Story of a Faithful Negro and a Down and Out Master.

Once upon a Time there was a Smooth Guy. His First Name was George. Sometimes when he got to know a Person real well he told them his Last Name. It was Ade, but all the same George was no Lemon. George came from Out West, where they grow Keen Boys. At school he early gave Promise, though so far as books were concerned he was known as the Human Sideslap. He was too busy studying Human Nature to smear his nose with Printer's Ink. He loved his Pretty Teacher, though he often brought the Blush of Shame to her Fair Cheek by using Words which at that time had seldom got further West than Chuck Connors.

Since then George has Come On. As Everybody knows, he writes Ha-Ha Books. The first Home Run off His Bat told Folks its Name was "Fables in Slang." Then there was a three hagger by the name of "More Fables," a base hit called "Still More Fables," a bunt by the name of "Additional Fables," a Foul Tip or two and Three Strikes that the umpire called "In Pastures New."

The first time George took his Carpet Bag and filed it with his Other Shirt, Pop knew that Sonny was bound for the Big World. So he took him out behind the barn and told him Things. "Boy," said Pop, "don't never forget that We are put here by an all wise Providence to get the Coin. Kind Hearts, 'tis true, are more than Corsets—a good many more, but it's Quality that grabs the Cake, not quantity. There's enough Kind Hearts in the Village to stock a Poor Farm. Don't you never come back to make One More. There's a surplus of Also Rans around here. If you ever come back, you return to your Ancestral Home in a Small Wagon with Gold Wheels. Bring your own Fatted Calf if you anticipate any Glad Day in honor of your Arrival."

All these Pearls of Wisdom the Youthful George strung around his great head. He has counted them daily ever since. In consequence whereof he has ever cultivated a Sinker Appetite along with a Terrific Income. Everything Coming and Nothing to Speak of Making an Exit, has long been the motto on the wall of his paternal Hallroom.

Them as Has Gits, as Pop used to say, George has long been able to sell Things. After his latest incursion into the False Alarm Field he decided to abandon the Ha-Ha line and bring the Tears to the Tender Public's Eye. So he Took Pen in Hand, put all the Fables on the Top Shelf, and wrote the *Marce Covington* play. It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

AN ADE SKETCH SANS SLANG.

WHICH TEACHES US THAT TEARS ARE A USEFUL ASSET.

"Marce Covington" a Little Vanderville Play Produced at Keith & Proctor's Fifth Avenue—Sad Story of a Faithful Negro and a Down and Out Master.

Once upon a Time there was a Smooth Guy. His First Name was George. Sometimes when he got to know a Person real well he told them his Last Name. It was Ade, but all the same George was no Lemon. George came from Out West, where they grow Keen Boys. At school he early gave Promise, though so far as books were concerned he was known as the Human Sideslap. He was too busy studying Human Nature to smear his nose with Printer's Ink. He loved his Pretty Teacher, though he often brought the Blush of Shame to her Fair Cheek by using Words which at that time had seldom got further West than Chuck Connors.

Since then George has Come On. As Everybody knows, he writes Ha-Ha Books. The first Home Run off His Bat told Folks its Name was "Fables in Slang." Then there was a three hagger by the name of "More Fables," a base hit called "Still More Fables," a bunt by the name of "Additional Fables," a Foul Tip or two and Three Strikes that the umpire called "In Pastures New."

The first time George took his Carpet Bag and filed it with his Other Shirt, Pop knew that Sonny was bound for the Big World. So he took him out behind the barn and told him Things. "Boy," said Pop, "don't never forget that We are put here by an all wise Providence to get the Coin. Kind Hearts, 'tis true, are more than Corsets—a good many more, but it's Quality that grabs the Cake, not quantity. There's enough Kind Hearts in the Village to stock a Poor Farm. Don't you never come back to make One More. There's a surplus of Also Rans around here. If you ever come back, you return to your Ancestral Home in a Small Wagon with Gold Wheels. Bring your own Fatted Calf if you anticipate any Glad Day in honor of your Arrival."

All these Pearls of Wisdom the Youthful George strung around his great head. He has counted them daily ever since. In consequence whereof he has ever cultivated a Sinker Appetite along with a Terrific Income. Everything Coming and Nothing to Speak of Making an Exit, has long been the motto on the wall of his paternal Hallroom.

Them as Has Gits, as Pop used to say, George has long been able to sell Things. After his latest incursion into the False Alarm Field he decided to abandon the Ha-Ha line and bring the Tears to the Tender Public's Eye. So he Took Pen in Hand, put all the Fables on the Top Shelf, and wrote the *Marce Covington* play. It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

George's latest is a Warm Giddle. It is, for George, a Novelty. In it he uses quite a few Words that are in the Dictionary. He calls it "Marce Covington," and it is a tear compelling play. *Marce Covington* is a dignified Has-Been from the South who has tried to purchase all the Gold Bricks along Broadway with the "Glad and Glad." It was a one act Drammer, and George at once perceived that it belonged to the I Rocken School. He sprung it on the Tender Hearted Public yesterday at the Theatre in Broadway managed by some Uplifters of the Stage called Keith & Proctor.

REPORT ON SUBWAY LOOPS.

Commissioners Declare Against the William Street Line.

Charles Bulkley Hubbell, Harry W. Alden and Warren Leslie, the three commissioners appointed by the Appellate Division of the Supreme Court to inquire into the advisability of constructing the proposed Manhattan-Brooklyn loop to the subway, filed their report yesterday. They approve three of the loops, but disapprove the fourth, known as the